The Toronto East Medical Association

presents

in recital

THE LESLIE BELL SINGERS

assisted by

THE SHKLAR SISTERS

Distinguished Instrumental Ensemble

★

EATON AUDITORIUM

WEDNESDAY, APRIL 11th

THURSDAY, APRIL 12th

AND FRIDAY, APRIL 13th

1945

at 8.30 o'clock

★

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The fruits of freedom everywhere.
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Which helps us see eternal light.
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Let us never rest until we win.
Let us humbly ask
Let this be compensation for our task
Victory and peace
Protected for posterity."

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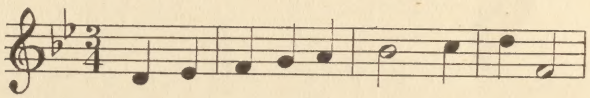

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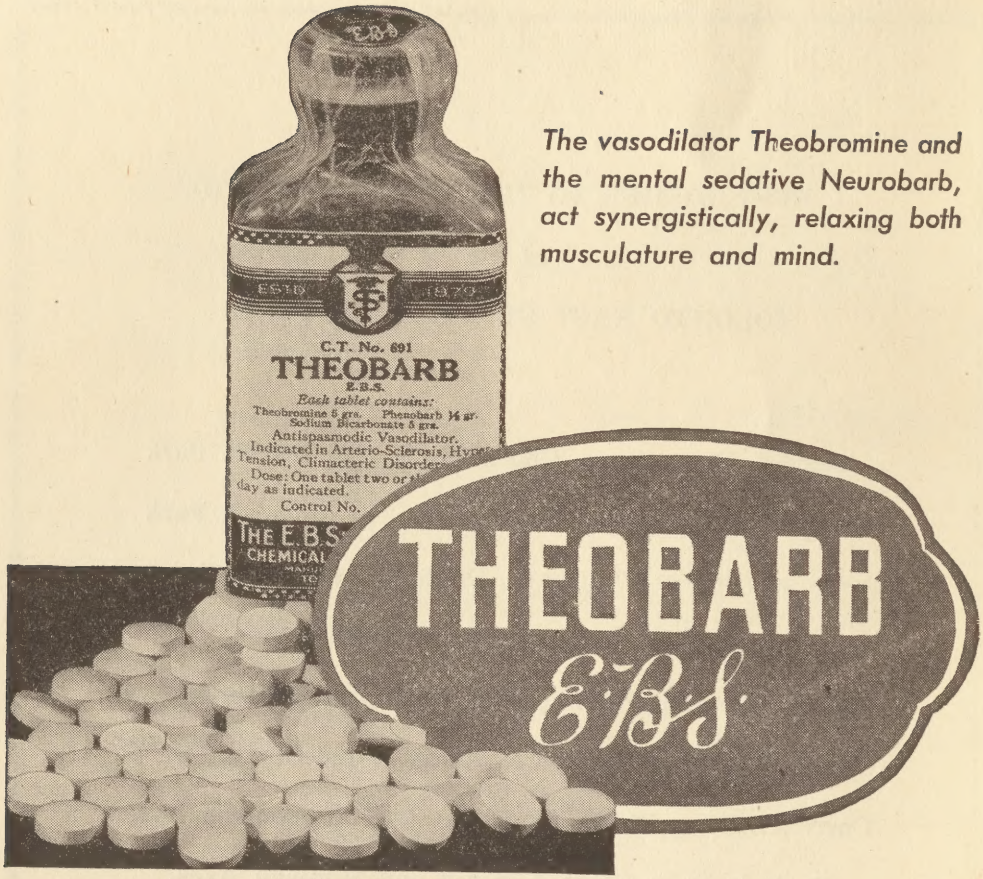

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The Leslie Bell Singers and the A Capella Tradition

It is generally conceded that choral writing and performance reached its height in the 15th and 16th centuries. One reason for its supremacy was the fact that the music of the period was meant to be sung "a capella", that is to say "without accompaniment". Despite the magnificent work of Handel, Bach and the later masters, something was lost to choral art when, with the rise of instrumental music, the old tradition was replaced by the practice of accompanied singing, for choralism can best realize its fullest achievement in a capella performance. The qualities that make for perfect singing — fine tonal balance, accurate intonation, and flawless diction — these are more surely realized when the singers are "on their own". Many present day choirs, appreciating this fact, have endeavoured to revive the a capella tradition, but in doing so, they have found themselves handicapped. Since the fashion has been for the last three centuries to write almost exclusively for voices with accompaniment, such groups are forced to confine their activities to the works of the early masters, or to some specialized field such as that of Russian church music or the negro spiritual.

The Bell Singers have endeavoured to retain the tradition of unaccompanied singing, and at the same time to explore all fields of music. To make this possible, it has been necessary for their directors to rearrange music

of the 18th, 19th and 20th centuries in a capella style, and to venture also into the field of transcription — i.e., the readaptation of instrumental music for vocal performance. In this last connection, the question has sometimes been asked: "Why attempt to sing instrumental compositions when there is so much fine, legitimate choral music available?" One might best answer this objection by quoting the eminent English music historian and critic, Cecil Gray, who has said, "The substance of the thought will remain unchanged in translation. It is probably safe to say that nine-tenths of the world's greatest music could be transcribed for any medium within reason without losing more than a comparatively unimportant part of its substance and appeal, and that, generally speaking, the greater the work, the less it will lose."

•

Compositions in the Repertoire of the Leslie Bell Singers
(1939 - 1945)

Sacred

Kyrie (from the "Missa Alma Pater") - - - - *Gregorian Chant*

Kyrie and Sanctus (from the "Missa Papae Marcelli") - *Palestrina*

Adoramus Te - - - *Palestrina*

Popule Meus, Quid Feci Tibi? (Antiphon) - - - *Vittoria*

All Glory Be to God on High - - - - *Bach (arr. Bell)*

The Kontakion - *Serbian Liturgy*

Falantiding* (Tyrolese carol) *arr. Bell*

Dormi Jesu (Chilean carol) *arr. Bell*

Jesu, Joy of Man's Desiring - - - - *Bach (arr. Bell)*

Alleluia - - - - - *Mozart*

Ave Maria - - - - *Arcadelt*

Ave Maria - - - *Schubert*

Ave Maria - - - *Bach-Gounod*

Ave Maria - - - - *Kodaly*

Crusaders' Hymn - - *arr. Riegger*

Sleep of the Child Jesus *arr. Fenwick*

The Lord's Prayer - - *Malotte*

Sleep, Holy Babe - - *Fricker*

Spirituals

Were You There? - - *arr. Manney*

The Old Ark's A-moverin'

Ezekiel Saw de Wheel* - *arr. Bell*

Roll, Chariot! - - - *Noble Cain*

Listen to the Lambs - - *Dett*

Nobody Knows the Trouble I've Seen - - - - - - *arr. Roy*

Swing Low, Sweet Chariot - *arr. Bell*

He Never Said a Mumblin' Word

My Lord Jesus Came Down - - - *Rittenhouse (arr. Bell)*

Dark Valley* - *Rittenhouse (arr. Bell)*

Egyp'land

Sometimes I Feel Like a Motherless Child

Soon Ah Will be Done* - *arr. Bell*

Joshua Fit de Battle o' Jericho - *arr. Bell*

Song of the Bayou - - *Bloom*

Madrigals

My Bonnie Lass, She Smileth - *Morley*

The Silver Swan - - - *Gibbons*

Sing We and Chaunt It - *Pearsall*

Willie, Prithee Go to Bed - *Ravenscroft*

Compositions in the Repertoire of the Leslie Bell Singers

(Continued)

English

There was a Pig - - *Grainger*
A Regular Royal Queen (from "The Gondoliers") - - *Sullivan*
Underneath the Spreading Chestnut Tree - - - - - *arr. Bell*
Golden Slumbers - - *arr. Jacob*
Rule Britannia - *Arne (arr. Bell)*
Drink to Me Only with Thine Eyes - - - - - - - *arr. Bell*

Scottish

Bonnie Mary of Argyle* - *arr. Roy*
The Road to the Isles - - *arr. Roy*
Annie Laurie - - - *arr. Hall*
Loch Lomond - - - *arr. Roy*
Mary - - - - - - *arr. Bell*

Irish

Silent, O Moyle - - *Traherne*
Follow Me Down to Carlow - *arr. Fletcher*
The Rose of Tralee - - *arr. Bell*
Bendemeer's Stream - - *arr. Roy*
Irish Lullaby - - - *Shannon*

Russian

Hospodi Pomilui - *ancient chant*
Peter - - - - - *arr. Whitford*
A Violin is Singing in the Street - - - - - *Ukranian folk tune*
Tradi Nuka - *Latvian (arr. Whitol)*
River Song* - *folk tune (arr. Bell)*
The Sleigh - - - - - *Kountz*
None But the Lonely Heart - - - - *Tschaikowsky (arr. Roy)*
Legend* - *Tschaikowsky (arr. Bell)*
Song of the Flea - *Moussorgsky*
Song of India - *Rimsky-Korsakov*
Meadowland - - - *arr. Bell*

Transcriptions

Pavan* - - - *Byrd (arr. Bell)*
Air for the G String - *Bach (arr. Bell)*
Tarantelle - - - - - *Rossini*
Valse (from the "Serenade for Strings") - - - *Tschaikowsky (arr. Bell)*
Andante Cantabile (from "Quartet in D") - - - *Tschaikowsky*
Symphony No. 5 — 2nd Movement - - - *Tschaikowsky (arr. Bell)*
Scheherezade — 3rd Movement - - - *Korsakov (arr. Bell)*
The Last Spring (from "Elegiac Melodies") - - *Grieg (arr. Bell)*
Emperor Waltz - *Strauss (arr. Bell)*
Fantasy on Strauss Waltz Themes* - - - - - - - *arr. Roy*
Russian Sailors' Dance - *Glière*
Reverie - *Debussy (arr. Traherne)*
Clair de Lune (from "Suite Bergamesque") - *Debussy (arr. Elkan)*
Holiday for Strings - - *Rose*

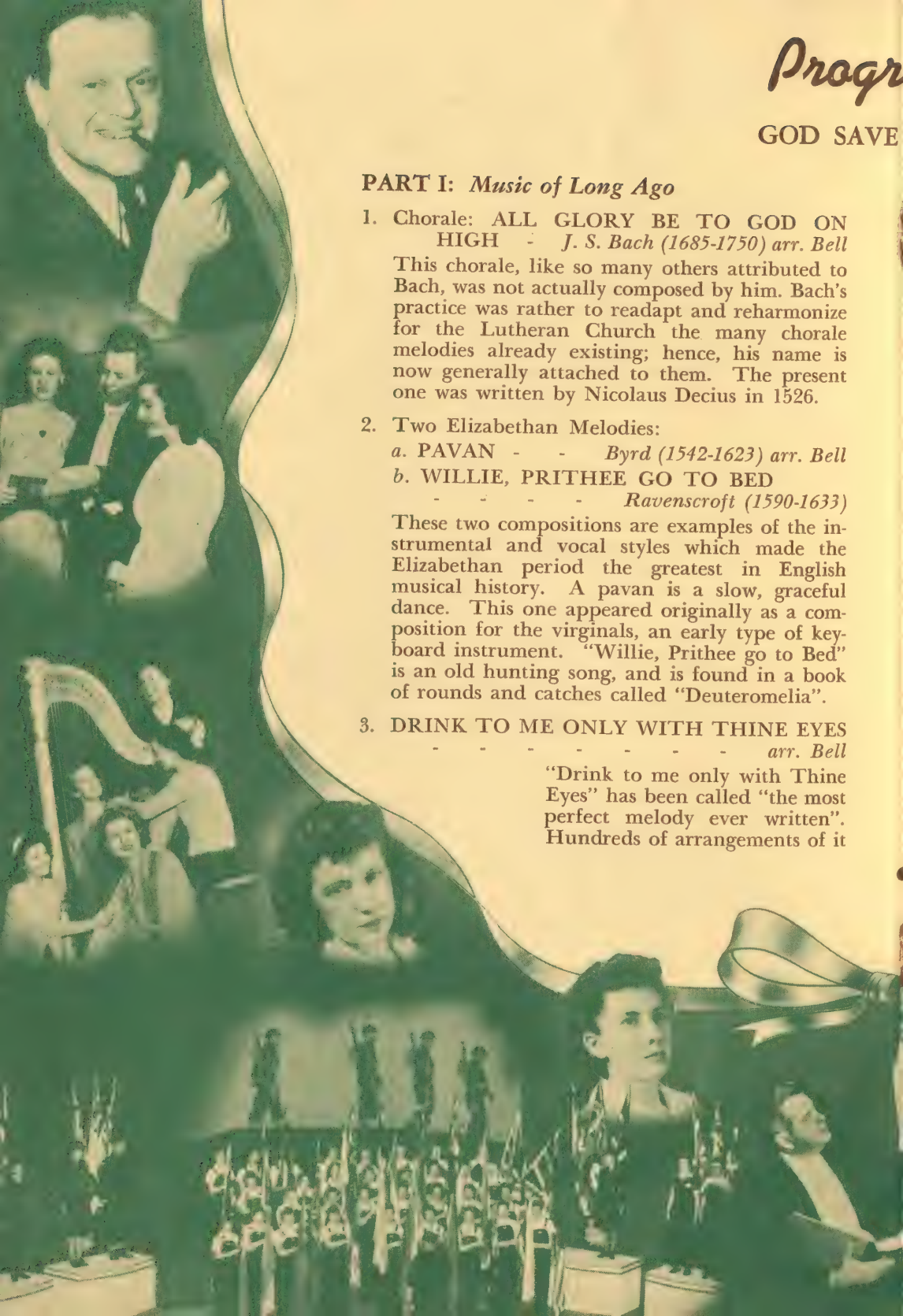
Musical Comedy

Smoke Gets in Your Eyes - *Kern*
My Heart Stood Still
What is this Thing Called Love?
Choral Rhapsody from "Porgy and Bess" - - - - *Gershwin*
I'll See You Again - - *Coward*
The Way You Look To-night

Miscellaneous

The Death of Trenar - - *Brahms*
The Monotone - - *Cornelius*
Storm Song - - - - *Jenkins*
Fog - - - - - - - *Stone*
Peter Piper - - - - *Bridge*
The Two Clocks - - - *Rogers*
The Old Grey Goose - - *arr. Bell*
Hushabye* - *Mozart (arr. Bell)*
Chinese Mission Song - *arr. Bell*
La Golondrina - - - *Serradell*
Suabian Folk Tune* - - *arr. Bell*
In the Gloaming - - - *Harrison*
Echo Song - - - - *Di Lasso*
Solvejg's Song - *Grieg (arr. Roy)*

** These arrangements have been published*



Progr

GOD SAVE

PART I: *Music of Long Ago*

1. Chorale: ALL GLORY BE TO GOD ON HIGH - *J. S. Bach (1685-1750) arr. Bell*

   This chorale, like so many others attributed to Bach, was not actually composed by him. Bach's practice was rather to readapt and reharmonize for the Lutheran Church the many chorale melodies already existing; hence, his name is now generally attached to them. The present one was written by Nicolaus Decius in 1526.

2. Two Elizabethan Melodies:

   a. PAVAN - - *Byrd (1542-1623) arr. Bell*

   b. WILLIE, PRITHEE GO TO BED - - - - *Ravenscroft (1590-1633)*

   These two compositions are examples of the instrumental and vocal styles which made the Elizabethan period the greatest in English musical history. A pavan is a slow, graceful dance. This one appeared originally as a composition for the virginals, an early type of keyboard instrument. "Willie, Prithee go to Bed" is an old hunting song, and is found in a book of rounds and catches called "Deuteromelia".

3. DRINK TO ME ONLY WITH THINE EYES - - - - - - - - *arr. Bell*

   "Drink to me only with Thine Eyes" has been called "the most perfect melody ever written". Hundreds of arrangements of it

THE KING

PART I *(Continued)*

have been made. The present one is an attempt to treat the melody in a new and fresh way, without detracting from its original beauty or dignity.

4. ECHO SONG - - *Di Lasso (1530-1594)*

This brilliant bit of antiphonal writing was introduced to Toronto audiences by the Bell Singers in their first year of organization, and since then, has been the most popular number in their repertoire. It is sung to-night by request.

THE LESLIE BELL SINGERS

Interlude:

SINFONIA CONCERTANTE FOR VIOLIN AND VIOLA - - *Mozart (1756-1791)*

a. Andante

b. Presto

No duet for violin and viola is more beautiful or more effective than the "Sinfonia Concertante". Mozart knew well the capabilities of both instruments and is able to play one against the other in a manner which makes the most of their individual tonal qualities. This fact is particularly evident in the Presto movement.

THE SHKLAR SISTERS

PROGRAMME *(Continued)*

PART II: *Music of Yesterday*

1. FANTASY ON STRAUSS WALTZ THEMES - - - - *arr. Roy*

No writer of dance music has achieved a more lasting popularity than Johann Strauss. In this medley are gathered together the leading themes from his greatest waltzes. The original waltz rhythms are not always strictly adhered to, since the emphasis here has been placed upon a free interpretation of the melodic line.

2. CHORAL TRANSCRIPTION FROM "SCHEHEREZADE"
- - - - - - - - *Rimsky-Korsakov (1844-1908) arr. Bell*

Rimsky-Korsakov called the third movement of his "Scheherezade" Suite "The Young Prince and the Princess", but left no further programme note to explain its meaning; hence the listener is free to find in it what he chooses. The choral version presented here interprets the music as a story of the love of the prince for his princess.

3. SOLVEJG'S SONG from "Peer Gynt" - - *Grieg (1843-1907) arr. Roy*
Soloist: MURIEL LEE

Grieg's incidental music to Ibsen's play "Peer Gynt" consists of several instrumental pieces and this song for soprano voice. The melody is sung by Solvejg, Peer Gynt's sweetheart in a scene where she vows eternal fidelity to her lover, despite the fact that he has deserted her. The original string accompaniment to the solo is here provided by choral humming effects.

4. SOON AH WILL BE DONE - - - - - - *Spiritual — arr. Bell*

This old slave song was sung in the early part of the nineteenth century. Although not as familiar as some spirituals, it is an excellent example of that particular vocal form, for it comes directly from the people, and expresses in characteristic rhythm the intense religious fervour of the negro.

THE LESLIE BELL SINGERS

●

Intermission

●

PART III: *Music of To-day*

1. SONG OF THE BAYOU - - - - - - - - - - *Bloom*

In 1928, "Song of the Bayou" was awarded first prize in a contest for an original American composition. The work is descriptive. Negroes approaching their little church are frightened by gathering clouds and the breaking of a storm. In a frenzy, they beg the Lord to "take away the darkness". Their prayers are finally answered when the rain ceases and the sun reappears. The composition is written in antiphonal style for chorus and a sextet of solo voices.

2. Two Songs in Radio Style

a. IN THE GLOAMING - - - - - - - - - - *Harrison*

b. IRISH LULLABY - - - - - - - - - - - *Shannon*

Soloist: JEAN LEITCH

The advent of radio has made possible a new type of choral technique which, though not yet accepted by some purists, seems to be gaining increasing favour. Radio choral directors, such as Fred Waring, have experimented with new effects in light and shade, involving the use of glissando and special vowel and final "m" sounds. The success of these devices depends upon the proper use of microphones. These two ballads from the Bell Singers' radio repertoire are offered as examples of this new technique.

THE LESLIE BELL SINGERS

3. *a.* Valse: THE BLUE DANUBE - - - - - - - - *Strauss*

b. HORA STACCATO - - - - - - - - - *Dinicu (arr. Roy)*

These two compositions have been specially arranged for the Shklar Ensemble. "Hora Staccato" was first discovered when Jascha Heifitz heard the Gypsy violinist Dinicu playing it in a Bucharest cafe. Heifitz wrote down the melody and introduced it to the world from the concert platform.

THE SHKLAR SISTERS

4. MEADOWLAND ("Song of the Steppes") - - - - - - *arr. Bell*

This Soviet song is one of the most stirring melodies to come out of the present war. In this arrangement, a group of Russian cavalrymen are heard approaching from the distance and passing away again. One can hear clearly the sound of the horses' hoofs and the singing of the maidens who bid their soldiers farewell.

5. Two Modern Transcriptions

a. HOLIDAY FOR STRINGS - - - - - - - - - *Rose*

b. WARSAW CONCERTO - - - - - - - - - *Addinsell*

These two modern compositions are at present enjoying great popularity as instrumental numbers. In their transcribed form, vowel sounds and imitative string effects rather than words are employed by the choir. "Warsaw Concerto" was originally written as background music to the film "Suicide Squadron". In it, the choir combines with the Shklar Sisters to present a new concert version of the work.

THE LESLIE BELL SINGERS

Personnel of the Leslie Bell Singers

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Secretary: Nora Pinch

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Pat Barlow
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Merle Allen
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Eleanor Quance
Doris Cooke
Gwendolyn Montgomery
Barbara Prazak
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Florence Orange
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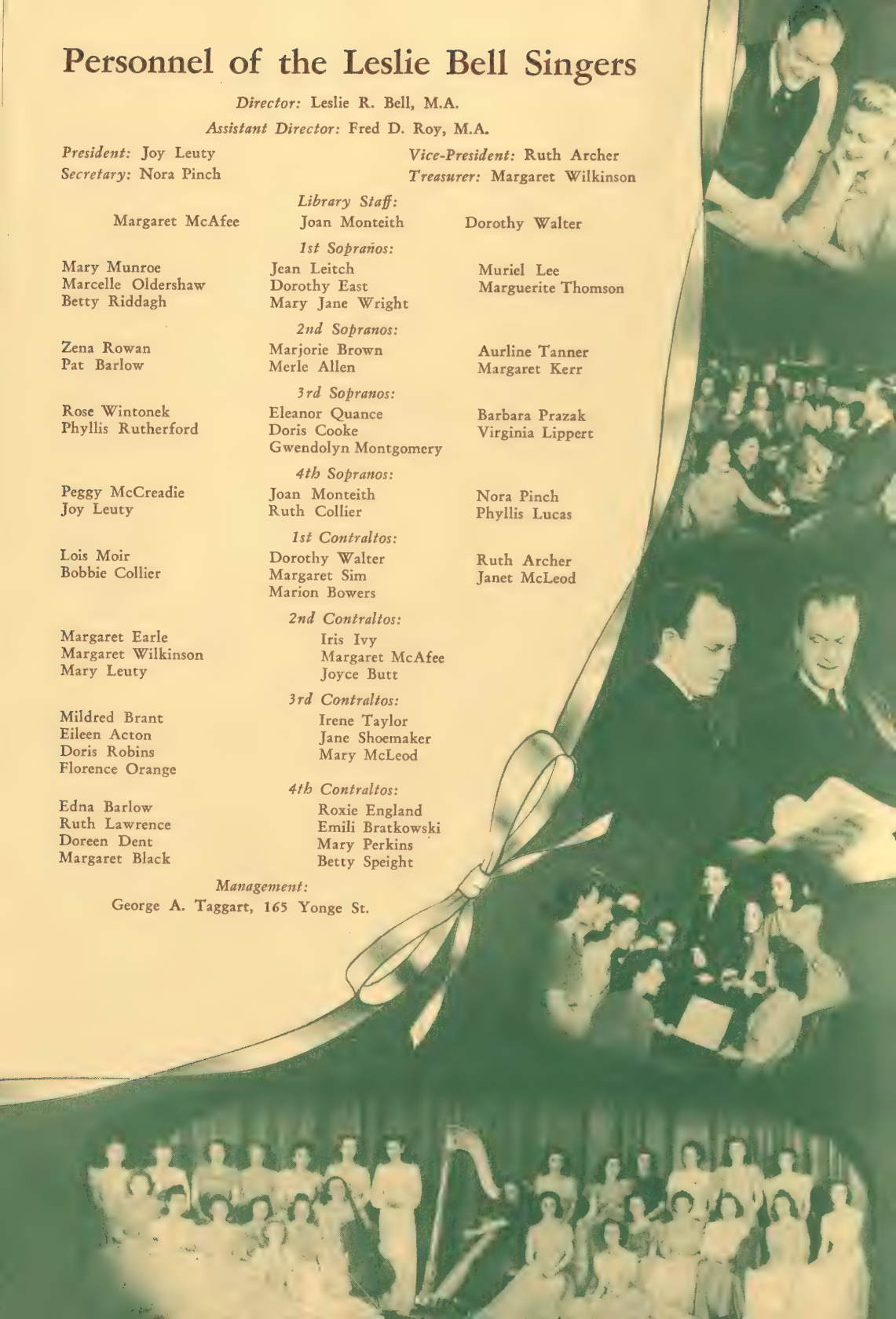

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E. R. Squibb & Sons of Canada, Ltd.

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ON behalf of the Board of Governors and Management of the Toronto East General and Orthopaedic Hospital, we wish to express our sincere appreciation to all the business firms, organizations and other parties whose support of this entertainment has so materially assisted us in our present building programme. We solicit your continuing assistance to complete the further extensions so urgently required.

W. E. LEONARD,
Business Administrator.

AUTOGRAPHS

NOTICE OF AUDITIONS FOR THE 1945-1946 SEASON

The annual auditions for membership in the Leslie Bell Singers are held in May and June. Girls with satisfactory voices are accepted under the following conditions:

1. Candidates must be between the ages of 16 and 22.
2. Proficiency in sight singing is essential.
3. Only girls who are prepared to attend all rehearsals regularly and to work hard are desired.

For an audition appointment telephone KEnwood 1726